DRAMATIC DEPARTMENT.

HECTOR FULLER.

tered the fine defiances of Rodion; the

tender ballad, "I Am a Woman Old and

Gray," in "If I Were King," and whose

privilege accorded the audience of hear-

ng a man, overwrought by emotion, voic-

. . . .

on the stage who works harder than

George Broadhurst has just begun a

Frederic and Mrs. Thompson.

and the combination of their joint abili-

and sympathetic love-play. True, the

theme is time-worn and hoary, but it is

one of those themes that are ever new,

though, that in constructing her play

Miss Mayo had but little idea of what the

"showman," and on top of that the deli-

cate beauty and appealing acting of this

particular showman's wife. The result

is a play that is unique. As an enter-

dience from the beginning to the end:

there are windy gusts of laughter that

tread close upon the heels of passages

Washington is known among the theat-

own. It is said that audiences here are

aclined to be coldly critical and a bit

chary of letting it be known-in the only

way it can be known to the actor-by ap-

plause. But if this be indeed true, then

declared, in fact, that never before in a

Washington theater had they heard such

an outpouring of applause. And the

beauty of it was that every bit of it was

deserved. Mr. Thompson has given the

over the hills in the moonlight has rarely,

vanishing old life as she steps forward

Very much of the success of the play in

tiful child-woman was destined to make

her mark. If one saw her as the fairy-

one could even then feel the inspiration

that was in her. To see her as Lovey

Mary in "Mrs. Wiggs" was as fine as

listening to a poem, and as for strength

she demonstrated the possession of that

when in "Pippa Passes" she held the

stage for twenty minutes reciting Brown-

ing's not any too easy lines. As Nance,

in "The Bishop's Carriage," she was mis-

cast, but even here there was a win-

someness and talent about her work

which saved the play from falling into

And now, at last, as Polly she has

come into her own. From the time she

child, full of wonder at a life she knows

so little about, she captures the hearts

and the souls and the intellects of her

child in "The Land of Heart's Desire,"

theme is of national interest.

deavors!

ing the thoughts of his inmost soul.

as, in "Hamlet,' he cried-

of consequence in his dialogue.

PROGRAMME FOR THE WEEK.

The National The Rogers Bros. The ColumbiaMay Robson	The Majestic
The Belasco The Yiddish Players	The Lyceum Burlesqu
The Academy"The End of the Trail"	The GayetyBurlesqu

Mr. E. H. Sothern.

One of the greatest dramatic treats that self-repression, and much courage to play. ever Polly chooses to return. Washington the tergoers are likely to have offered to them for a very long time was that spread before them by Mr. E. H. Sothern and his excellent company at the Belasco Theater all of the past week. From every standpoint it was a most successful engagement, and as an artistic offering it was unique. Just think of the variety of characters presented by Mr. Sothern: Rodion, the Student, Francois Villon, Lord Dundreary, and finally Hamlet. Is there to-day on the American stage a player who could hope to extend his genius over such a repertoire? It is becoming more and more patent that Mr. Sothern is our leading American player; it is doubtful whether in scholarship, breadth of feeling, knowledge of technique, genius, personality, and ambition there is a contemporary player worthy to be mentioned in the same breath with

Who is there living to-day might hope to present as adequately and as finely as did Mr. Sothern that semi-mystical, entirely human, and poetic character, Rodion? It will be remembered that Mr. Mansfield had this character in his repertoire, but won no fame by it. He 'did some fairly good acting in the part, but his Rodion was merely a technical characterization, and left the audience cold untouched, and unconvinced of the human qualities of the man. Not so Mr. Sothern's! The character as he drew it reasonableness that found an echo in our one cannot help but seeing that in Mr. separate, in some cases, the player from players to-day. He is a man of high the play; particularly so in the case of ideals, and, for his art, intense ambition. Rodion, for the matter he voices is a He has the courage of his convictions. vital thing, and vital, too, is the way in and the money to put them to the test. which Mr. Sothern utters it so that it He is an encourager of the American carries a world of conviction. Take for playwright. Always, he aims to give the instance Rodion Raskolnikoff defending public of his best, and there is no player his ideas. Let me quote:

In the play, Rodion, in the controversy with two acquaintainces, Keshkin and Zozimoff, defends his ideas, thus:

Zozimoff-Mr. Raskolnikoff, your article, I think, is brilliantly clever; only I feel, perhaps, that one do. It is on such a man as this that should not deal in the spirit of banter with so terrible a subject as-homicide. Raskolnikoff (deliberately)-In this article there is

not one intentional syllable of banter. Kashkin-You scriously mean to maintain murder as the groundwork of all human progress?

Raskolnikoff-It is self-evident to any one who ses to use his own eyes. Kashkin-I was brought up to believe in the sacredness of human life-by my father.

Raskilnikoff-An engineer, wasn't he? Kashkin-He built the great bridge over the Velga Tzaritzin

Raskilnikoff (with fervor)-And before the bridge was finished, how many of his sacred workmen's lives had been crushed out of them? Was it ten, twenty, thirty? Answer me that! Kashkin-My dear fellow, we all know that these

great works of progress-Raskilnikoff-Demand a certain sacrifice of human lives. We know it and accept it. Then, why do you come prating to me about sacredness of human life? You may talk about it in the douma-your sa- they produced that charming play by the real Miss Margaret Mayo, "Polly of the Cirprogress of your revolution? Why, blowing up cus." Miss Mayo has done some of her governor generals. No dynamite, no douma. Will best work in the writing of this dainty you show me where I may observe it-this sacredress of human life? (Pointing out of the window). On that scaffolding there? Two more men fell off it yesterday. This house was built by a philanthropist. He wears a star on his bosom now. The and so long as they are worthfly prehouse was run in a hurry, so it's always having to sented will always be held beautiful and patched and workmen are always losing their inspiring. It is not hard to imagine, lives on it. Who shall complain? The sacredness of human life! Why, it's mere baby talk. Look at fled to the grave to stitch them together. Your finished product would be like, for to the uniform, this match-they have all levied their toll genius and art of the playwright had to of death and decrepatude on some one; on scaffold- be added the talent and instinct of the ings and bridges, in slums and in sewers, in potteries among glassblowers, on the sea-stokers rarely live to be thirty. Ah, but the scoundrels drink, you know. How can they, leading an existence so lightful! No, every one knows, who's not a fool or clergyman, that once let human life be held sa- tainment, it holds the interest of the aucred, human misery and degradation truly lament able, and from that moment what we call human progress must cease. Don you want it to? Zozimoff-Do you, Mr. Raskilnikoff?

Raskilnikoff-I want its canting and dying to that are very close to tears. And it is all so human and so clean and fine! Kashkin-You seem to have become a Tolstov, Raskilnikoff-The very opposite. This is what I contended for: If the state, society, the manufac turer, and the rest of them have the right to con

sign for their own ends numberless men to death,

why shall the same right be denied an individual? Kashkin-What-the right to kill others? Raskilnikoff-The right to decree his own acts, to sanction them in his own conscience, to enforce them with his own arm.

Kashkin-Would you extend this right to every individual? Raskilnikoff-The individual who dares to exer-

cise it has it. moff-But the individual may impel the men been given. Many old-time theatergoers

to the highest virtues or to the most atrocious crimes. He must obey some moral law. Raskilinikoff-What law does Moses obey? Kashkin-Moses! The man who gave us the Ten

Raskilnikoff-He didn't keep them; he gave them. Perhaps you've forgotten the particulars of his play a setting that is at once gorgeous He came on an Egyptian ill-treating a Jew. He killed the rufflan, promptly, deliberately—and ing the weary circus wagons going away buried him in the sand. And in the strength he borrowed from that act of courage he went on and on; he became the master of his race—then there in its beauty and significance, been ne a day when he penned them all down to the rivaled on the American stage. The cir foot of the mountain, quaking; and alone he, the cus moves off one way, Polly, the circusslayer of the Egyptian, went up into the thunder rider no longer, looking back at the and the smoke; and he conversed with God-with the only voice of God that mortal ear has ever heard—the voice of one's own conscience. Yes, and into the new. the laws that came from such a conscience are

justly termed by man the law of God! due to Miss Mayo; much of it is due to Is it not in such discussions of moral the elaborate scenic effects and the "atproblems that the stage finds its greatest mosphere" created by Mr. Thompson, but much more than all this is the sucusefulness and warrant, and if it is true that people of to-day go only to the cess of "Polly of the Circus" due to the playhouse to be amused and to be made to clever and sympathetic work of Miss Awakening," adapted from Paul Herlaugh, so that the thinkers and the ad- Taliaferro. It was inevitable that some mirers of intellectual discussion are in day she should get a part that would suit th minority, is not a large measure of her temperamentally and artistically, and praise due to an actor like Mr. Sothern, she has it here. No one who has watched who dares bravely to use his abilities, his her career on the stage from the early genius, and his money to maintain the essays as a child actress, but must have stage at its highest estate?

I have dwelt so long on Rodion because there has been such a diversity of opinion about it; and, after all, it was Mr. Sothern who was my text. Of his performance of Villon in "If I Were King," it is not necessary to speak, as the play has been long before the public, and has been frankly and thankfully accepted as one of the finest examples of the poetic-romantic drama in recent years. Here, too, has the genius of Mr. Sothern come greatly to the aid of Mr. Justin Huntly McCarthy and the beautiful ballads of the vagabond-poet, so gracefully condensed and transliterated by the dramatist, were given the final touch-the wondrous melody of the cultured, symathetic, human voice, by Mr. Sothern.

Then, as if to insist upon his versatility, came that notable revival on Thursday and Friday of "Our American Cousin," a play that was a favorite with our fathers as it was played by Mr. Sothern's father; with her, romp with her, joy with her

and-best of all-weep with her! It is not too much to say that in the scene at the ending of the third act, where with rare courage, she puts aside the life she has learned to love so well and which has done so much for her, a scene n which she laughs with a breaking heart, and with oh, such a pathetic sob true genius and wears the guinea stamp of a great actress.

"Polly of the Circus" goes on to New York for the verdict of the metropolis. There can be little doubt that verdict will indorse with enthusiasm the hearty welcome with which the play was received in Washington, and which Washknowledge of stage technique, wonderful ington is willing to extend again when-

And yet this actor, whose intelligence is A partnership has been formed by so highly marked in his serious plays, whose intellectual qualities have such an George Hazleton and Wilfred North to appeal, seemed in the character of the exploit Henry Ludlowe in Shakespearean fop, Lord Dundreary, to have left it all repertoire, using the Richard Mansfield behind him, and the man who had utscenery.

Carp and Criticism. If the song is good, why find fault with the pr

heart seemed to overflow with anguish, ude?-Recent play. I have that within which passeth show; These, but the trappings and the suits and woo

The province of the dramatic critic lies not in seeking to demolish a serious effort by scathing sarcasm or glittering generwas the same man who, with fishy, alities, nor yet in seeking to enrich his lack-luster eye and vacuous expression, own reputation as a purveyor of brilliant played like a child with his fingers, and phrases, or a dispenser of scintilating who kept an audience in roars of laughwit, at the expense of one who has probter by his utter absurdity and the lack ably given days of study and nights of thought to the creation of a work which His production of "Hamlet" on Saturhe hopes may be of value in crystallizing day night was marvelously beautiful; a thought upon some vital topic, in awakfinely human Hamlet, whose moods and ening dormant sentiment, or perhaps simfrets were to be understood by all who ply in offering some form of wholesome heard. In this play, more than in any other, the marked beauty of Mr. Sothern's The true aim of the self-respecting

speaking voice was in evidence. Over the helmsman of public opinion, should be poetic lines he lingered caressingly and to point the way, by a dispassionate surovingly, and the famous soliloquy, instead vey of the good and evil in a production, of being an acted thing, was simply a to something better, and mere disparage ment will not suffice. For every critical conclusion a reason must be given, either literalfy or figuratively, based on the best traditions of the recognized masters, This, then, was Mr. Sothern's offering and above all, no factor of personal taste for the week, and, looking back on it, should enter into the problem. It should noting the excellent company that sup- be remembered that there is a great diwas intensely appealing and human and ported him, the finely artistic way in vergence in the popular taste as regards moving, and he made us feel that the which the productions were staged, and, the character of entertainment, and arguments he advanced had a quality of above all, on his own work as a player, tragedy, romantic drama, comedy, farce, own hearts. It is hard, of course, to Sothern we have the leader of American their adherents. Everything should be judged in its class by being paralleled with the best examples of its own kind. No one understood this fact better than the great master, as exemplified in his veering from profound tragedy to blythe summer Night's Dream."

himself. He is comparatively a young An artfully baited trap for the critic man; he has accomplished much, and has is the pitfall of social connections. The won an assured position; but, beyond advance agent may be a congenial and doubt, there remains much for him to affable gentleman, but the show to fol- Woodman. low may be unequivocally bad. We know the future of the best traditions of the an English actor who, in private life, is American stage rests its hopes, andan insufferable bore and borrower, but all good be with him in his laudable ennew play of Washington life for William There are any number of charming la-A. Brady and Joseph R. Grismer. It dies who are execrable actresses.

must be completed by February 1. The somewhat removed from the haunts of the thing he criticizes, as it is the easiest It is a great team, that of Mr. Frederic Thompson, of Luna Park fame, and his young and talented wife, nee Taliaferro, ties culminated in something like a tri-'umph for both of them, when, on Tuesday evening, at the National Theater, ticipant does not count, for every Byron h Review r.

and then someone else must do the reviewing. In all other matters the critic member of the dilletanti.

NOTES OF THE STAGE.

The tour of Harry Conor in Lamb" has come to an end.

James J. Morton says that in another year he will be a Broadway star.

Lillian Shaw has been engaged by Florenz Ziegfeld for his new review.

May Bouton, Adelaide Manola, and Annie Yeamans are to be in Dennis O'Sullivan's company.

R. C. Herz will not be in Weber's buresque on "The Merry Widow," for he has rical profession as a "hard" theatrical signed with Florenz Ziegfeld.

Maeterlinck's miracle play, "Sister Beaselfish, too, in that even if they enjoy a Theater, in Philadelphia last Tuesday and pany. play or a scene of fine acting, they are Wednesday afternoon.

Maxine Elliott will make her first New a tradition was shattered on Tuesday wood Tree" at the Garrick Theater on night, for more generous, hearty, and December 23. spontaneous applause could hardly have

claire. She is said to be on the road to recovery now.

man-Corey, made her Eastern debut last week at the Franklin Square Theater. and artistic, and the final tableaux show-Worcester, Mass.

Paul Armstrong says his new play, "So clety and the Bull Dog," which had a trial production in Baltimore, is to be sent on tour next season.

shortly after the holidays, with the intention of making it the feature of his New York engagement.

O'za Nethersole's first play during her to do with him when they do catch him forthcoming season at the Astor Theater, beginning in February, will be "The vieu's "Le Reveil."

are to assist Robert Edeson at his special matinee performance of "The Sinner" which is to be made in Philadelphia in felt in his soul that this frail and beau- the course of a few weeks.

> eral prominent members of "The Hoyden" ompany are to appear at a special bennounced. William Gillette's new play, which Win-

be produced in January by Charles Frohman, who has selected Doris Keane for

A special school-children's matinee will be given at the New National Theater Christmas Day. Special seats are to be put aside for the youngsters and William Faversham has promised to give a short first sits up in the little bed, a veritable talk to them from the stage.

The opening performance of "The Rogers Brothers in Panama," at the National audience, and she holds that interest clear to-morrow night, will be for the benefit a low comedy part that requires great in her happy games with the children copal churches of Washington,

PLAYS AND PLAYFOLK. NEW YORK THEATERS.

corner.

Bruce McRae has been selected by Liebler & Co. for the position of leading man for Viola Allen.

There is some talk of litigation over the play, "The Coming of Mrs. Patrick." Its in the throat, she reaches the height of author, Rachel Crothers, objects to its remaining idle, while Walter N. Lawrence, who produced it, says he is waiting for

> The new review that F. Ziegfeld, jr., is to produce will probably be put on at the New York Theater early in February. Chestnut Street Opera House, Philadelphia, on January 20.

Henry Miller's summer in San Francisco will be devoted to trying several new plays. He will have a stock company there on the lines of those carried engagement waiting for him around the out two or three years ago, and he will be located at the Van Ness Theater.

Henry E. Dixey is arranging for another starring tour to begin in January. He is now engaging a company, and it is expected that his new play will have an out-of-town hearing about Christmas time. Its title has not yet been an-

William Gillette's new play will be is "The Little Affair at Boyd's," and the piece is a comedy, verging on farce. Doris Keane, who played the leading part in "The Hypocrites," will have the principal female role with Mr. Gillette. Senator La Follette has taken occasion

to praise George Broadhurst's play, "The A. Brady, the producer, the Senator said:

Margaret Illington (Mrs. Daniel Frohman) has been out of the cast of "The Thief" since November 29, on account of a threatened nervous b.eak-down. She with the worst. will be compelled to rest for at least another week. Mabel Brownell, her un- has taken a mighty tumble. Mind you. derstudy, has been playing Miss Illing- I am speaking of actors of some reputaton's role with much success

Vera Fedorevna Kommisarjewskaya, a Russian actress, is coming to New York City next spring and will open an engagement at the Liberty Theater in an Ibsen play on March 2. She has leased the theater for five weeks, paying \$3,900 bad. They rarely have an opportunity

L. Frank Baum, composer of "The Wizcomedy and fantastic nightmare. It is a ard of Oz," has just finished a new comic wide stretch from "Hamlet" to a "Mid- opera entitled "Ozma of Oz," to be profuced by the American Extravaganza Several of "The Wizazrd of Oz" characters appear in the new piece, and a number of additional creatures as grotesque as the Scarecrow and the Tin

The cast of "The Waltz Dream" will include Sophie Brandt, Charles Bigelow, who, in his professianal capacity, is a Magda Dahl, Joseph Herbert, Harry Faircharacter actor whose attainments al- leigh, Josie Sadler, Ed Wilson, Donald off for no other reason than that vaudemost reach the outer limits of greatness. Bu hanan, and Joseph Carey. The first ville managers have no time to give them the performance will take place in Philadelphia on January 6, and the opera will The daily walk of the critic should be go to the Broadway Theater, New York, These good-looking leading men are much on January 27.

Pearl Meredith, of the Meredith Sisters, thing in the world to confound the duties while playing at Columbus, Ohio, last of press agent and critic. Amicable rela- week, lost a purse containing \$716 and the times will change. tions with managers and actors are best jewelry valued at \$1,300. It was found in maintained by honest criticism, and all front of the Hartman Hotel by a newsprevious relations being thus eliminated, boy, who handed it to the hotel clerk. the only question remaining is: "How Miss Meredith, who was verging on nerdoes the performance look from the front?" The mere ill will of any participant does not count for course Branch and gave the boy a generous reward.

The Astor Theater last week receiv In the theatrical sphere the only posi- an order for two seats for the performtion that can be fearlessly joined with that ance of "Tom Jones" from a passenger of critic is that of a writer of plays, on the Hamburg-American liner Amerika, which was more than one day's ney from New York City. This is the had best not be connected professionally dered by wireless telegraphy. It is said with the stage, but should rather be a that several steamship companies will add this privilege to the conveniences for

> Phoebe Davies is to have a new play. She is still in "'Way Down East," which has made her known to hundreds of coast. William A. Brady and Joseph Grismer have commissioned Philip Verrill Mighels to write her a play of to-day in the California foothills Mighels is a California novelist and magazine writer. Miss Davies is a native daughter of the Golden West.

Weber's Theater remains dark in order Smith and Maurice Levi are at work on the book and music, and Lulu Glaser will have the part of the widow. Truly Shattrice," was brought out at the Adelphi Mabel Fenton have retired from the com-Ross and Fenton return to the fold, after a brief dip into vaudeville.

When Mme. Bertha Kallch was in-York appearance in "Under the Green- duced to leave the Yiddish stage and produce such plays as "The Kreutzer So nata," "Monna Vanna," and "Sappho and Phaon" on the American stage, the Julia Sanderson (Mrs. "Tod" Sloan) is management of the Yiddish Theater, in ill of typhoid fever at the Hotel Belle- New York, imported Mme. Lipzin to become the leading Yiddish player in this country. Mme. Lipzin and her company appear at the Belasco Theater to-morrow Eurice Gilman, a sister of Mabelle Giland Tuesday in "The Jewish Queen nan-Corey, made her Eastern debut last Lear" and "Medea."

A country yap recently visited New York and attended a performance at one of the theaters where there was a melodrama on. He returned again for four successive performances, and, finally the his visits, said: "You must like the show, age at the Hudson in "The Chorus Lady. N. C. Goodwin will produce George for I notice you come most every per-formance." The yap replied: "You know Broadhurst's new play, "The Eastener," in that second scene where that married oman let her lover out the back door, Well! It's only a question of time when they are going to catch the critter, and I just want to see what they are going

Munro Was Angry.

In a city of the Northwest, Wallace Munro, the manager of Louis James, and himself a man of no inconsiderable personality, issued a unique challenge. He dared a clergyman to step out of the pul- be presented at an early date. The Lin pit which protected him, and upon the worldly tiles of a hotel lobby and promised him there a whipping. All day and until the final fragment of the last minute that he could remain away from the occasional dip into more ambition theater Mr. Munro paced the circuit of like "Faust" and "Fra Diavolo." Elsie Janis, Joseph Cawthorn, and sevthat hotel lobby. He had his breakfast and luncheon and dinner served on an efit for the "Bide-a-Wee" Home for Ani- arm chair, that the shadow of the minmals. The programme has not been an- ister falling across the outermost edge of the lobby might not escape his hawksharp eye. But the minister came not, when, for a brief time next day, chell Smith is to stage, has been named Mr. Munro forsook the hotel lobby to The Little Affair at Boyd's." It is to pass the ministers' house, watchers assert as Horace and Heine. For that reason that a shade in the house was drawn the play has never proved its real merit

hurriedly down. The clergyman had exhumed that portion of Clement Scott's utterances which were the swan song of the critic's career, and based a sermon upon those utterance instead of the source of texts. The next rich and the poor, and deals ruthlessly in morning Mr. Munro issued his deflance. "If he will repeat his statements about women of the stage in this hotel lobby, said Mr. Monro, "I will give him his wealth. The humorous aspect of the choice between taking them back or takng a thrashing. Please convey to him my assurance that he is an ass, and add seured in the production now on view. audience, and she holds that interest clear to-morrow night, will be for the benefit to the final curtain, so that we laugh of the House of Mercy, a worthy charitation to the final curtain, so that we laugh of the House of Mercy, a worthy charitation to ascertaining that there is iderable time to ascertaining that there is into the substance which lends ble institution maintained by the Epis- are in the penitentiaries of this country life and being to it. But, then, our critics more clergymen than actors."

Special Correspondence of The Washington Herald. for the men of the sock and buskin. How to, the other day, as Hans von Sachs by different a year ago, or even a few months! The actor's millennium had come. The Shubert-Belasco-Fiske alliance was fighting the syndicate and creating competition. Competition meant that some-The first performance will be given at the In order to fill their houses good actors Western capital, which will undertake the so many shining ducats, he simply had to threaten to accept a tempting vaudeville

Oh, those were halcyon days-days particularly pleasant to look back upon in these meager if not actually hungry times, for they have vanished. First came the consolidation or merger between the Shuberts and their old enemies, leaving only Belasco and Fiske to fight for actors. Then came the retirement of Klaw & Erlanger from the vaudeville field, and on top of that financial strinproduced on January 6. The present title gency! More swiftly than prosperity had truth is that the actress for years was ever overtaken the actor came disaster on disaster. And now he is face to face with hard times, and tales of hard luck that as long ago as "The Climbers" she are reaching Broadway from all over the

In three weeks 120 companies have closed, and are either disbanded or lying Man of the Hour." In a letter to William off until after the holidays. They are not all fly-by-night concerns by any means, "It is a play that ought to be seen by for the list includes "The Hypocrites," every woman who feels pride in having and Virginia Harned is back to rest until her hypothesis." her husband, brother, or sweetheart do the new year, along with others of equal standing. It is all right in the cities, but the one-night stands are showing no discrimination in their apathy toward the drama, and the best are suffering along

As a result the market price of actors tion. The great army of the half submerged is always formidable, and is only relatively greater just now. The strivers for a woman friend who was to watch are always besieging managers' offices her performance that night. On Mon-

a week. The lease was made through her to thrust their insolence upon the men American representative, Elias Rosenthal. who have their fate in hand. It is anything to get an engagement with them, for they are spurred by ambition and desirable material now under contract. in evidence at the Lambs' and Players' clubs these pinching days, where they ex-

> eater is leavened with a certain degree Moore empl a field for their enterprise and com-

Joe Weber closed his house last Saturday night, and the popular Music Hall will remain dark for several weeks. When it reopens it will be with a burlesque on "The Merry Widow," Truly Shattuck was engaged to re-enforce the company, of playgoers from coast to and her case offers a pathetic commentary on the situation. She had spent upward of \$1,000 on new gowns for the performance. When she reported at the theater the two-weeks notice of closing stared her

At Wallack's Elsie Janis closes tonight, and "A Night for a Day" is announced to follow. At the Lyric Novelli to complete rehearsals of the burlesque closes to-night in his first performance on "The Merry Widow," which will be of "Macbeth," and his place will be taken presented during Christmas week. Edgar by "The Secret Orchard," overhauled and newly rehearsed by Henry Miller, who has been running over from Philadelphia daily, rehearsing here in the day, and ap-Loftus and Lawrence D'Orsay, is a failure at Daly's, and will be taken off shortly. John Drew is drawing a prosperous run in "My Wife," with Billie Burke, to a close

last week on Monday. Garrick, but this pretty play failed of the rie Doro, New York; Otis Skinner, St. success confidently presaged by Mr. Frohman. Marie Doro is still playing "The Morals of Marcus" at the Criterion, and John Mason, in "The Witching Hour" at the Hackett, is doing so well that when James K. Hackett comes to town in Sutro's "John Glayde's Honor," he will not be able to appear at his own theater, but open at Daly's. The date is Decemb No date has yet been announced for the termination of the engagement of "The Round-Up" at the Broadway, and doorman, who noticed the frequency of Rose Stahl is neeting with good patron At the Berkley the short plays were abandoned this week, and on Wednesday "Candida" was revived, with Margaret Wycherly in the title role and Arnold Daly in his original part. Other attract tions that are holding over are "Tom Jones," with William Norris, at the Astor; The Man of the Hour" at the Savoy 'The Top o' the World" at the Majestic, 'The Girl Behind the Counter" at the Herald Square, and Nazimova in "The

Doll's House" at the Bljou. "The Comet," by Owen Johnson, is not in rehearsal for Nazimova's use, and will coln Square is making a success of a permanent light opera company, and is reviving many of the old successes, like made a part of the school system.-Mark Twain. "The Mikado" and "Erminie," with an occasional dip into more ambitious works

At one of the local stock houses this week they are playing an English translation of Sudermann's first play, "Die Ehre" ("Honor"). This is one of those untranslatable plays that baffle the skill of the would-be translator as completely in any other language. But it remained for a New York critic to call it a con ventional melodrama simply because it shows a double phase of life between the several acts with the degradation and squalor of a submerged portion of Berlin that follows in the wake of heartles The humorous aspect of this pen worthy of Dickens, is entirely obtake things as they come. Of Novelli's

performance of Nero we read more of the fringe of beard which he wore, al-though perhaps historically correct, than about his interpretation, and the cobblet New York, Dec. 14.-These be dull times of Nuremberg was reverently referred one of the learned fraternity whose facile

pens regulate our theatrical affairs. Robert T. Haines, who until recently played the hero in "The Rose of the The actor became still more insolent T. Haines Amusement Company is the toire, and for Wright Lorimer in when Klaw & Erlanger opened up a title of the new concern recently incorvaudeville fight with Keith & Proctor. porated under the laws of this State with were offered engagements in vaudeville, production of new plays, in a systematic and when a player could not get the manner, at a theater to be devoted to value of his own estimate of himself in that purpose. This is to form the nucleus Man" with Arnold Daly. of a chain of similar theaters in various portions of the country. Mrs. Genevieve Haines, wife of the actor, herself a playwright and the author of "Hearts Aflame," goes to Chicago this week to supplyise the plans now in hand, which playhouse in that city.

When the news reached Broadway that Clara Bloodgood had committed suicide in Baltimore, a thousand theories were advanced to account for her act, and, of course, every imaginable cause was assigned but the right one. The simple afflicted with suicidal mania, and it is an open secret among her intimate friends talked of taking her own life. Any one who remembers her half querulous voice ment that she was a woman of hysterical the New National Theater. temperament, who could be thrown into fits of passion (directed chiefly against herself) by the slightest incident. Once her dress caught in an elevator door and it required the combined efforts of several of her lady friends to calm her. After would kill herself some day.

There was no mystery whatever in her determination to die. It was as deliberate as her plans for a carriage An hour before her death she wrote a pass for the proprietor of the hotel at which she stopped in Baltimore. and theatrical employment agencies, day preceding the day of her suicide pistol was taken from her by a Baltimore society woman. She bought an-

where she had bought the first. Clyde Fitch, when he wrote "The Girl with the Green Eyes" for her, hesirealize that they have a position to gain tated long over the question whether to before they can assume the aggressive. Introduce the attempted suicide scene management, and quickly became one of before they can assume the aggressive. introduce the attempted suicide scene management, and quickly became one of the following management in the play, and the following management in the play is the following management in the play, and the following management in the play is the following management in the p groomed, good-looking leading men, who mania, and in "The Truth" she had a this organization he created leading roles commanded all the way from \$250 to \$400 line which referred to her going to in "Lord and Lady Algy," a week, a year ago, and now are glad to Baltimore and committing suicide. In Red Robe," get half, and would not be insulted if spite of this gloomy obsession, she was Conquerors," "Sowing the Wind," "Phrothey were offered less. The entrance to a woman of great personal charm and so," "Letty," "The Masqueraders," "Bovaudeville is barred to them, for the popularity, and her intermittent fits hemia," and other plays. He was still twice-a-day houses are overstocked with of hysteria were unable to estrange under contract to Charles Frohman when talent. A number of good actors in from her the many friends she made. George C. Tyler, of Liebler & Co., was money-making sketches have been laid Those who knew of her weakness FRED, F. SCHRADER,

Victor Moore a Star. When Victor Moore was called upon

for a speech at the Knickerbocker, prima donna with Gus and Max Rogers change their tales of hard luck and ad- he related a little incident which sidewalk in rain and cold to dispose of tinction," said Mr. Moore, and the audience howled. It was surely an old coin-

Who Wrote Shakespeare?

cidence.

Although a devout admirer of Shaketened to one of the lectures which Mr. cational institutions, approached him with the query: "Don't you think that Bacon may have had just a little to do with the writing of Shakespeare's plays?"

"Madam," responded the tragedian, "It is no longer a question of the writing of Shakespeare's plays. That has been ably attended to. What concerns the public now is their adequate representation.'

Christmas Dinner Tips,

From the New York Telegram. It is our altruistic intention to herewith give our worthy contemporaries a timely pearing there in "The Great Divide" in the evening. "The Lancers," with Cecilia which is always good for a column or so about this time yearly, to-wit: "Where the Frohman Stars Will Eat Their Christmas Dinners." Here goes: Maude Adams at the Empire, and will enter upon his New York; John Drew, Philadelphia William Gillette, Tryon, N. C.; Ethel Bar-No successor has yet been announced to rymore, New York; Hattie Williams, "The Toymaker of Nuremberg" at the Brooklyn; Huntley Wright, Newark; Ma-Paul; Sam Bernard, New York; W. Crane, Milwaukee; Francis Wilson, Chicago; William Collier, Omaha; Richard Bennett and Jessie Millward, Boston: Maxine Elliott, New York; Edna May, Switzerland; Margaret Illington, New York, and Dustin Farnum, resting.

"House of a Thousand Candles." Nearly everybody who follows conemporaneous literature has read Meredith Nicholson's novel, "The House of a Thousand Candles." In its dramatized form it will be presented for the first time at the Belasco Theater at an early date splendidly staged by Mr. Hackett, with that well-known actor, E. M. Holland, in the leading role.

The play of "The House of a Thousand was dramatized from the book story by George Middleton. It is preplot of the novel, all its scenes take place in Indiana.

THE POWER OF THE STAGE.

By W. G. BIGGS.

It is my sincere belief that the theater should be We all may read till we go blind, May con and cogitate; Through musty tomes make weary grind Till reason be distrait.

And all the reading, all the thought, One gathers from each sage, Will not leave imprint finely wrought Will not leave imprint finely Like picture on The Stage. There Egypt's Queen doth calmly sail

Adown the sunny Nile, There basks a knight with glistening mail In Scottish Mary's smile. Perchance some Inca rules a king Amid a golden age. All meet upon The Stage.

We walk with Hamlet in the grove, The whole wide world is ours to rove, Fixed are in mind secure and fast By lesson of The Stage

"A school for old and young: Where honor, duty, glory find A universal tongue. 'Tis education's surest aid.

ACTORS' WHO'S WHO?

Miss Margaret Bourne, leading woman for William Faversham this season in "The Squaw Man," was leading woman for E. H. Sothern and Julia Marlowe in their presentation of "Hamlet" and "Much Ado About Nothing," and occupied a similar position with Louis James Rancho," is about to devote himself to and Frederick Warde in their Shakething was doing in the actor's line, and active managerial work, and will act only spearean alliance. Miss Bourne was also he gave himself to the highest bidder. as inclination seizes him. The Robert leading woman for Nance O'Neil in reper-Shepherd King." She played Lady Isabel in "Forest Lovers" with Bertha Galland Huesette with E. H. Sothern in "If I Were King," Mary Stuart in "Dorothy Vernon of Haddon Hall" with Bertha Galland, and Louka in "Arms and the

> Mr. Will S. Miller, a well known Washington boy who has won recognition as an actor, but who has of recent years been associated with the business departcontemplate the leasing of a suitable ment of the profession, was a visitor in Washington last week. Mr. Miller, or "Billy," as he is familiarly known to a host of friends here, was a sutler at Camp Alger, Virginia, during the Spanish-American war, and is well remembered by the many boys who patronized his stand. Within the past few years "Billy" has been identified with some of the most representative companies on the road. He joined "The Roger Brothers in Panama" company after having served with Wright Lorimer in "The Quicksands" until that organization disbanded. An interesting coincidence is that Mr. in exciting scenes will credit the state- Miller was several years ago an usher at

> > William Faversham's career in America

began at the Union Square Theater in New York in 1887 in a play called "Pen and Ink," which was used to exploit an English barmaid as a star, and which such incidents she would speak of her had a disastrous run of two weeks. It unworthiness to live and declare that she served Mr. Faversham well, however, as Daniel Frohman visited one of the performances and was attracted by the young actor's personality and work, and engaged him for the Lyceum Theater company, which at that time had in its membership Georgie Cayvan, Herbert She had given directions for the stage Kelsey, Henry Miller, Mrs. Le Moyne, manager to place a chair in the wings and other prominent people, and of which David Belasco was stage manager. It was in "Aristrocracy," by Bronson Howshe attempted to kill herself, and the ard, that he scored his first hit, and began a career that has brought him to a prominent position among American other the next day at the same place actors. For a time he was leading man for Minnie Maddern Fiske, and then went to the Empire Theater Stock Company as "Brother Officers," seeking an actor of ability and prominence to assume the part of Jim Carston, cowboy, in "The Squaw Man."

of New York, last Tuesday night, in "The Rogers Brothers in Panama," is a native of Brooklyn, N. Y. Miss Stanley ventures on the road, and wonder when demonstrates that all things come has been upon the stage since childhood, to him who waits. Twelve years beginning her career as Little Marion The best of the New York attractions ago Mr. Moore appeared upon the same known to all amateur theatrical patrons are only holding their own. This is in a relative sense. David Warfield, "The Thief," "The Merry Widow," "The Girl Behind the Counter," and "The Warrens of Virginia" are playing to crowded with his work, so he was invited to step houses, but the feverish excitement which up to the office, where he received his this she attended school and was graduatattends the usual success at a Broadway two weeks' salary and his dismissal. Mr. ed with honors. Later Miss Stanley appeared with the Boston of conservatism among playgoers, and his salary, and said Mr. Erlanger ques- Company, following a successful season the speculators are heard to complain tioned his rights to pose as an actor, there in the Amarauth Dramatic Society bitterly of the few attractions that offer "Here I am to-night by your kind per- of Brooklyn, remaining a principal memmission as a star, and Mr. Erlanger was ber of that organization for five years. pensate them for standing all day on the the first to say that I deserved the disment was with the James R. Waite Company, playing leading roles in "Uncle Terry" and "The Minister's Daughter." The next two years she was in vaudeville. In 1900 Miss Stanley joined the "English speare as a literary personality, Charles Daisy" company, and while playing with B. Hanford always avoids any discussion that organization in Syracuse was atof the Baconian theory. A lady who lis- tacked by a lion which figured in the performance. Here she was badly wounded, Hanford occasionally delivers before edu- but with good health and an abundance of will power, she soon was able to resume her tour. Her next season was spent with a stock opera company in Cincinnati, playing in "The Isle of Cham-pagne," "The Mocking Bird," "El Capipagne," "Said Pasha," "Erminie," "The Telephone Girl," "The French Maid," and "The Girl from Paris." In 1963 the "Me, Him, and I" company was fame famous through the excellent work of Miss Stanley, in which organization she was the prima donna, She later accepted the role of the lady lunatic in "The Wizard of Oz." was still under contract with "The Wizard of Oz" management, but through the kindness of Julian Mitchell, she obtained a release in order that she might join "The Rogers Brothers in Ireland" company.

> The career of the Rogers Brothers-Gus and Max-is one of unusual interest. The two now famous comedians began their stage careers in a "team" act in quite the same manner as did Robson and Crane, Harrigan and Hart, Evans and Hoey, Ward and Vokes, and others equally well known. Eighteen years ago the two Rogers boys were a song and dance pair, singing nicely and dancing neatly, but never thinking of stooping to be funny. They were well known in the list of attractions at various variety theaters, but by no means famous. It was in 1889 that they got a two weeks' en gagement at Austin & Stone's dime museum in Boston. A little later they gave a trial performance at Tony Pastor's in New York for the benefit of vaudeville managers, with the result that they were immediately booked for a season of thirty-five weeks. For several years they continued to be popular vaudeville performers, later being called at the sented in four acts, and, following the office of a well-known manager to accept a position that required them to do a turn" in "A Round of Pleasure." success since then has been stage history. The plays in which they have appeared are: "The Reign of Error" and The Rogers Brothers in Wall Street, Central Park." "Harvard," "London,"

Paris," "Ireland," and now "Panama." May Robson, who plays the role of Aunt Mary in the Rejuvenation of Aunt Mary at the Columbia Theater next week, made her first appearance as an actress in "A Hoop of Gold," produced by the Malloy's at the Madison Square Theater. New York. From there she went to the Lyceum Theater, under the manage Daniel Frohman, and finally with Charles Frohman, whose management she has been under for many seasons, and always in the line of character parts. She started as a slavey, and the public has never seen exactly the brand of slavey which she presented. Yet with one ac ord, people acknowledge that May Robson's slavey was absolutely true to life and without being the typical slavey as that individual is most known. Miss Robson has always succeeded in depicting a slavey whether white or colored, Yankee, Cockney, Swedish, German, or Irish, for whom every one could call to mind a ready prototype. In private life Miss Robson is Mrs. A. H. Brown. On 138th street, New York City, Dr. and Mrs. Brown have an ideal home, just as they are an ideally happy couple. Miss Robson calls the house "A Hole in the and says, with the greatest show of pride, "It's my very own; I own it."